

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 51—No. 14.

SATURDAY, APRIL 5, 1873.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY, SATURDAY, April 5, at Three, —TWENTY-THIRD SATURDAY CONCERT and AFTERNOON PROMENADE.—Symphony, No. 2, in F (first time at these Concerts) (F. H. Cowen); Pianoforte Concerto, No. 3, C minor (Beethoven); Overtures, "The Alchymist" (Spohr); and "Midsummer Night's Dream" (Mendelssohn). Mlle. Carola, Miss Agnese Palmer, Solo, pianoforte—Mr. Charles Halle. Numbered Stalls, Half-a-Crown; Reserved Seats, One Shilling. Admission to the Palace, Half-a-Crown, or by Guineas Season Ticket.

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and His Royal Highness the Prince CHRISTIAN.

President.—The Right Hon. The Earl of DUDLEY.

Principal.—Sir STERNDALE BENNETT, Mus. D., D.C.L.

An EXTRA STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on WEDNESDAY Evening next, the 9th Inst., commencing at Eight o'clock. The same Tickets to be used as before.

By Order,
Royal Academy of Music,
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JOHN GILL, Secretary.

ROYAL ACADEMY OF MUSIC, Berlin.—Department for Practical Music.—MALE and FEMALE PUPILS will be admitted to this Institution, which is in connexion with the Royal Academy of Arts, on and after the 19th April next, for the purpose of receiving a high musical education.

The Instruction, besides Solo and Chorus Singing, comprises the following instruments:—

Violin, Viola, Violoncello, Contrabass.

Wind Instruments.

Piano, and Accompaniment by the Piano; also Quartett and Orchestral Music; Organ.

Theory of Music; Italian Language and Recitation.

The Instructors are:—Mr. Adolph Schulze, Professor Joseph Joachim, Royal Concertmeister de Ahna; Kapellmeister Ed. Rappoldi; W. Müller, and the following members of the Royal private band—W. Sturm, H. Gantenberg, J. Kosieck, J. Liebeskind, J. Pohl, C. Schuhne, I. P. Wierprecht, Professor Ernst Rudorff, H. Barth, F. Grabau, Musikdirektor Al. Dorn, Professor A. Haupt, Bonno Haerfl.

Those pupils who wish to study Composition may, after an examination, enter the department for Musical Composition, and will be at liberty to join either Professor Grell or Professor Friedr. Riel, Oberhofkapellmeister Tanbert.

It is the principle of this Institution not to permit more than three pupils to be instructed in one hour on the Solo Instruments, and to allow them two lessons a week.

The pupils of the class for Solo Singing, and those who wish to become professional teachers, receive two full lessons a week in Solo Singing, as well as instruction in the Italian Language and Recitation. Lessons on the Piano and in Musical Theory are obligatory for all pupils.

Terms:—For pupils of the Singing Class, and for those who wish to become professional teachers, 100 thalers per annum.

For pupils in Chorus Singing, 20 thalers per annum.

For pupils in Instrumental Music, department for Violin, Viola, Violoncello, and Piano, 50 thalers per annum.

For pupils on the Contrabass and Wind Instruments, 50 thalers per annum. All terms payable half-yearly in advance.

Applications must be made in writing, post paid, and addressed to the Secretary, at the Royal Academy, Königplatz No. 1, not later than one day before the examination for admission, which will take place on the 19th April, at 9 o'clock in the morning.

A full prospectus of the Institution may be had at the above address.

PROFESSOR JOSEPH JOACHIM, Director.

Berlin, February 28, 1873.

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PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), April 5, will be performed MEYERBEER'S Grand Opera, "L'AFRICAIN." On this occasion the opera will commence at Eight o'clock. Selika, Mlle. D'Angeri (her second appearance in England).

Debut of Madame Bulli Paoli.

On TUESDAY NEXT, April 8, DONIZETTI'S Opera "LA FAVORITA." Leonora, Madame Bulli Paoli (her first appearance in England); Alfonso XI, M. Faure (his first appearance this season); and Fernando, Signor Nicolini.

Stage Manager.....Mr. A. HARRIS.

ROYAL ALBERT HALL.—EASTER MONDAY

AND BANK HOLIDAY.—Mr. F. H. COWEN'S GRAND EVENING CONCERT (under the patronage of the Earl and Countess of Dudley) on MONDAY, April 14, at Eight o'clock. Mr. F. H. Cowen's Cantata, "THE ROSE MAIDEN." Rose Blossom, Madame Lemmens-Sherington, Gardener's Daughter, Madame Patey; Forester, Mr. Maybrick; Spring, Mr. E. Lloyd. To be followed by a Miscellaneous Concert, in which the above artists and Mlle. Carola, Miss Isabel Weale, and Mr. Vernon Rigby will take part. Orchestra of eighty performers. The St. Cecilia Choral Society of 500 voices, under the direction of Mr. G. J. Hargitt. Organist, Mr. Willing; Conductors, Mr. F. H. Cowen and Mr. Hargitt.—Private boxes, 22s. and 21s.; stalls (reserved), 7s. 6d.; arena stalls (reserved), 5s.; balcony seats, 2s. 6d.; upper orchestra, 2s.; 5000 admissions, 1s. at the Hall; the usual agents; Austin's, St. James's Hall; and Mr. F. H. Cowen, 11, Warwick-crescent, Maida-hill, W. Programmes now ready.

UNDER THE IMMEDIATE PATRONAGE AND SANCTION OF THE COUNCIL OF THE ROYAL ALBERT HALL.

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His Royal Highness the PRINCE OF WALES, K.G.

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His Royal Highness the DUKE OF EDINBURGH, K.G., &c., &c.

PASSION WEEK PERFORMANCES OF SACRED MUSIC IN THE ROYAL ALBERT HALL.

A PERFORMANCE OF SACRED MUSIC will be given in the ROYAL ALBERT HALL, during Passion Week, under the direction of Mr. BARNEY.

The series will commence on MONDAY, April 7, with Bach's "PASSION" (according to St. Matthew), which will be repeated on the following Tuesday, Wednesday, and Thursday.

In order that the performance of this masterpiece may take place, as far as possible, under the conditions intended by its composer, the audience will be invited to rise and join in the chorales. Books of the words, containing the melodies of the chorales, will be supplied for this purpose, prior to wopence.

Händel's "MESSIAH" will be given on SATURDAY, April 12. The following

Artists will appear—Madame Lemmens-Sherington, Madame Otto-Alviseben, Madame Patey, Mr. Cummings, Mr. E. Lloyd, Signor Foli, and Mr. Sims Reeves, who is engaged to take part in the "Messiah" on Saturday, April 12. Solo violin—Herr Straus. Organists—Dr. Stainer and Mr. Hoyle. At the piano—Mr. Randagger. The Chorus will consist of the members of the Royal Albert Hall Choral Society, and the Orchestra will include about 100 performers of acknowledged merit. The doors will be opened at Seven o'clock, and the performance will commence at Eight each evening.

Conductor

Mr. BARNEY.

Tickets of Admission to each Concert—Boxes (Grand Tier), 22s.; Loggia (to hold eight persons), 3s.; Boxes (Upper Tier), 21s.; Amphitheatre Stalls, 5s.; Arena Stalls, 4s.; Balcony, 3s.; Admission, 1s. May be had of Novello & Co., 1, Berners Street, and 35, Poultry; the usual Agents; and the Royal Albert Hall.

M. ALEXANDRE BILLET'S ANNUAL SERIES OF PIANOFORTE RECITALS.

M. ALEXANDRE BILLET begs to announce that his ANNUAL SERIES OF PIANOFORTE RECITALS will take place at ST. GEORGE'S HALL, on TUESDAYS, April 29, May 20, and June 3. To commence at Three o'clock precisely. Subscription to the series, One Guinea; Single Ticket, Half-a-Guinea.

M. R. VAN HEDDEGHEM is open to Engagements. Address, 5, St. Patrick's Terrace, Lower Road, Cork.

[April 5, 1873.]

ALEXANDRA PALACE
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THE ALEXANDRA PALACE will be OPENED TO THE PUBLIC

On the 24th MAY.
The New Line of the Great Northern Railway Company from Highgate, with a Station in the Building, will place the Palace in direct communication with King's Cross and all Metropolitan Stations.

THE PALACE and PLEASURE PARK of 220 acres will be open daily to the Public throughout the Summer. On Mondays the price of admission will be Sixpence; on all other days, One Shilling. On eight days during the Season, which will be duly announced, the price of admission will be 2s. 6d.

On the OPENING DAY the price will be 5s, for all Tickets bought before the day. Tickets bought on the day itself will be 2s. 6d.

The GUINEA SEASON TICKET will admit the holder on all occasions when the Palace is open.

The ATTRACTIONS will consist of Daily Concerts by the Company's Band, under the direction of Mr. T. H. Weist Hill—of daily performances in the Theatre, under the direction of Mr. Milne—of daily Lectures, Recitals, and other amusements in a Hall specially erected for the purpose—and of Performances on the magnificent Organ, by Mr. F. Archer—of Special Concerts of Operatic and other Music, and of Flower Shows—a great Horse Show—Races—Athletic Sports—Firework displays—Balloon Ascents—Dog Shows—Poultry Shows—and grand Cricket Matches.

There will be a Museum and Fine Art Gallery—a general Exhibition of Art objects—a Bazaar department, and numerous Scientific Collections. A most complete Marine Aquarium is also being constructed. No Extra Charges in any department.

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A more extended Programme will shortly be announced.

Season Tickets will be ready next month.

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Admission, One Shilling. Monday and Saturday Evenings, Sixpence each, after Six o'clock.

MONDAY MORNING, APRIL 14th.

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL, under the direction of Mr. JOHN BOOSEY.—MORNING CONCERT at 2.30, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Orchestral combination—the Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

EVENING.

EASTER MONDAY BALLAD CONCERTS, at EXETER HALL—EVENING CONCERT at Eight o'clock, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Miss Enriquez; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sydney Smith. Orchestral combination—Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

Prices of Admission.

PRICES OF ADMISSION TO EACH CONCERT.—Stalls, 6s.; Family Tickets for Four, 21s.; Area and West Gallery, 3s.; Back Area, 2s.; Orchestra, 1s. Tickets to be had of Mr. Austin, Piccadilly; Boosey & Co., Holles Street; and the usual Agents.

WEDNESDAY NEXT,

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA.—WEDNESDAY Next, April 9, the FORTY-FIRST ANNUAL PASSION WEEK PERFORMANCE of "THE MESSIAH." Principal Vocalists—Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, and Mr. Stanley. Trumpet Obligato—Mr. Harper. Organist—Mr. Willing. Band and Chorus of 700 performers. Tickets, 3s.; Reserved Area, numbered, in rows, 6s.; Gallery, numbered seats, 6s.; and Stalls, 10s. 6d., at 6, Exeter Hall.

WAGNER SOCIETY—Conductor—Mr. ED. DANNEBECKER.—LAST CONCERT, ST. JAMES'S HALL, FRIDAY Evening, May 9, at Half past Eight o'clock. Stalls, 10s. 6d.; Areas, 5s.; Balcony, 3s.; Admission, 1s. Stanley Lucas, Weber & Co., 34, New Bond Street; usual Agents; and Austin's Ticket Office, St. James's Hall.

MONSIEUR GUSTAVE PRADEAU'S LAST HISTORICAL PIANOFORTE RECITAL, at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY Evening, April 18, at Eight o'clock, assisted by Mons. Sainton (violin), and Miss Julia Wiggin. Tickets, 10s. 6d. and 3s., of Mons. Praudeau, at his residence, 13, Elm Grove, Hammersmith; Stanley Lucas, Weber & Co., 4, New Bond Street; and usual Agents.

"I NAVIGANT."

MISS ELLEN HORNE, Mr. HENRY GUY, and Mr. WADMORE will sing Randegger's admired Trio, "I NAVIGANT" ("The Mariners"), at Brixton, April 15.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For Lessons and Engagements for public and private Concerts, address to her residence, 22a, Dorset Street, Portman Square, W.

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TESTIMONIAL TO MR. VAN PRAAG.

MR. VAN PRAAG, who has been for many years past well known to the members of the Musical Profession, and the public, as holding a responsible position at the principal Concert-rooms of the West End, is now, in his 74th year. In addition to his failing health and strength, he has also recently become widower, and is, by this sad bereavement, left alone, with not a relative in England to aid or take care of him. He has children in California who wish him to go out to them, and it is his own desire, notwithstanding his age and infirmities, to do so. Want of means for undertaking so long and expensive a journey, which his children are unable to supply, however, preclude the possibility of his leaving England. Under these circumstances, a few friends, well able to bear witness to his respectability, honesty, and courtesy in the discharge of the duties he has so "well and worthily fulfilled," are anxious to raise a Subscription in his behalf, to which contributions are earnestly and respectfully requested.

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* The above gentlemen (to whom references are permitted) are willing to receive contributions in Mr. Van Praag's behalf.

"ANOTHER WORLD."*

(From "The Morning Post.")

The syllogism and algebra serve various uses in the demonstration of truth. When an argument is put into an abstract or symbolic form the *vis consequentia* is more readily apparent than when it is couched in concrete terms that may be redolent of party strife, idiosyncracy, or national passion. This is the great use of the parable. David will yield assent to the apologue of Nathan, though he would deny its truth if the prophet indistinctly commenced by saying, "Thou art the man." Hermes appears inclined to tread in the ways of the prophet referred to, and to seek to recommend his peculiar views of electrical science through the medium of a semi-spiritual communication from another world. He hints in the preface that the book contains a genuine revelation from one of the planets. It is not likely, however, that in any of these orbs there are rational animals, such as we are, although it is certainly still more absurd to suppose that those vast globes support no animal life whatever. The probability is that they do contain animals, but not human beings.

However, the author is entitled provisionally to the benefit of any doubt on this head. The revelations made to him relate to every province of legislation and social science, as well as to the minute details of agriculture, disease, and the ordinary acts of life. Yet the author, or editor—as he prefers to call himself—is in doubt whether the other world in question is the planet Mars, or not. This may remind one of the scholastic doctrine that spirits are not *in loco*, but *ubi*. It is hard certainly to give "to airy nothing a local habitation and a name;" and authors have been found who wrote long romances and dramas before they could settle upon the designation under which the Minerva of their brain was to be issued to the world and consigned to immortality. Notwithstanding these analogies it is a drawback to the credibility of the revelations made to Hermes that his informant, who is narrating his own exploits, cannot specify exactly the scene of his labours, and though hinting that it is Mars, yet he speaks of only one moon.† Bating this defect, however, the work is in the main philosophical enough; and though Hermes appears to insist, like Chatterton, upon the actual truth of his story, yet it will readily pass as a good, if not a sublime, effort of creative ability, seeking to invest the most complicated problems of life with an artistic colouring and a vividness of expression that may enable any one, however ill-adapted for abstract speculation, to enjoy the charms of an excursion into the more profound regions of social science.

The informant of Hermes is the king of the planet referred to, who by dint of genius greatly improved the condition of his people. The chief instrument of the reforms affected by him was electricity. This was even used by him to alter the specific gravity of bodies. Electricity, certainly, is almost as occult as what is called spiritualism, and can exhibit even on this earth nearly as great signs and wonders of its own. The editor or his interlocutor indicates much prudence by the use of so satisfactory "a medium." For a long time the theories of the *savants* in Mars proceeded on the assumption that there was only one kind of electricity, variously modified. But the progress of experiment showed that there were many varieties of the fluid. Accordingly, the monarch built a store-house where these electricities are kept, as it were, in bond, in separate receptacles. One kind is used for lightening heavy bodies or human beings. This, indeed, looks remarkably like "spiritual levitation." However, electricity may be correctly enough defined to be the spirit of matter; and nothing whatever recorded of its workings can reach the absurd, since what we know of its power on *terra firma* has prepared us to listen with equanimity to any accounts of its doings in a star world, an island universe, or a spiritual continent.

The properties of insects constitute a leading study in Mars, or, as Hermes calls it, "Montalluyah." Numerous are the purposes to which extracts from these minute creatures are applied. From birds, and still smaller organisms, are extracted various kinds of electricity, which is afterwards applied *pro re natâ* to the cure of a great variety of diseases. One of these essences is called the "pain luller," and corresponds with our chloroform; another is termed the "death solace," which enables even the dying to "give his last directions with a clear brain and a cheerful heart." It is a pity that the author, whose imagination is excellent, does not exposit some more commonplace cures than those which depend on extracts from insects. This vulgar earth of ours may not own animalcules like those in the Star country; nor, even if it did, could we be able to catch them or extract the ethereal fluid without its losing all healing powers by disseminating the electricity around.

Some of the descriptions may remind one of Moore's *Epicurean*

and *Lalla Rookh*. Mahometanism certainly is the religion best suited to this transcendental world. The education of females is well attended to, and by aid of various cosmetics beauty is "preserved to the last period of life." Partners for the married state, however, are usually selected there for the symmetry, not of their faces, but of their hands and feet. They "are instructed in the art of pleasing," and are compelled to exhibit towards their husbands the same complaisance after marriage that they did previously. The language of flowers, being of so aesthetic a nature, is cultivated extensively in Montalluyah. The frequent use of this symbolic tongue doubtless prevents the young ladies from talking too much.

The author's opinion respecting the relations of electricity to the growth of the vegetable world is not at all extravagant in the present state of our knowledge. General Pleasanton, late Commissioner of Agriculture in the United States, had two conservatories, the glass of one of which was coloured blue, and in this hothouse the grapes ripened more rapidly than in the one where the glass was of the ordinary colour. The Commissioner concluded that the blue of the sky has a beneficial influence on the growth of plants, and he constructed a conservatory for the purpose of making the experiment. It succeeded even beyond his expectation. There is no ground for objecting to attempts to apply magnetism and electricity to the improvement of vegetable life and growth. The theories of Hermes are practical enough. He thinks that "it is electricity that gives colour to plants." There is little doubt of it. Electricity is the great executive of nature, and Mr. J. S. Mill suggests that even every distinct sensation is preceded by an electric shock. The fiery spark, like the idea, or *tertium quid* of the schoolmen, is a fit medium, or connecting link, to act between matter and mind.

Some of the social institutions of Montalluyah are conducted on principles that have only latterly obtained recognition in the dull planet we inhabit. Boys are not blamed for being timid, but are cured of this defect by force of example. For instance, if a youth will not plunge off a moderately high rock into the sea with the other boys of his own age, he is not rebuked for his cowardice, but is sent to bathe with those younger than himself. He is thus shamed into valour. If incapable of study, the *laissez faire* doctrine is applied, and he is simply "let alone." Children are not treated to the same liturgy as elderly people. There are three different kinds of Divine service, adapted to the different periods of childhood, youth, and maturity. This is not an unwise arrangement; nor is there any fault to be found with another custom of the Star people—to render the liturgy as entertaining as possible to the young. It appears that those who were treated on the rule that Solomon recommends abandoned altogether the custom of attending church, as soon as they left the parental jurisdiction. All lectures for children are given in a similarly agreeable tone, and in a manner suited to the tender susceptibilities, yet often slow comprehension, of youth.

Animals are tended with kindness, especially if they are to be used for food; and any cruelty to the brute creation is punished as severely as "the Humane Society" could desire. Not only are plants and trees grafted in the Star land, but even distinct species are compounded and made to produce a new plant containing properties that none of the simple elements exhibit. Paper is made from leaves, and is thus reproduced without a change of name. Music is cultivated, and a love scene is depicted by Hermes between "a great harpist and a lady." Even in the Star land melody appears to have an Italian cast, for the harpist's name was Lenord.

Every one in the stellar sphere "is engaged in that for which nature and education fitted him." This savours of communism. However, everything goes on well in that sublime region. Lest monomania might ensue from too exclusive a pursuit of a single study, the philosophers are made to relax their minds occasionally by amusement. The will or psychic force is not neglected, but on the contrary is cultivated with care, and with the aid of "sympathetic-attracting machines," which appear to be repositories of odic force. A love of tragedy has disappeared, and the people now prefer plain comedy or melodrama. "One day in the week is set apart for amusements of all kinds," and there are also certain days for the "introduction of strangers."

Ships in Montalluyah were formerly built "in the form of a fish." But as a vessel is intended to move over, and not under the water, "swanships" are alone built at present. "In the construction of the ship the outline of the swan is followed as nearly as possible." This kind of turret vessel, however, is not recommended for adoption by our navigators. The narrator informs us that some of the stars have inhabitants like ourselves, while others are tenanted by beings "of a nature and consistency entirely different to ours." Comets, instead of being on fire, are deluged with water, and our earth at the time of the Flood presented to the celestials the appearance of a comet. This is the only irrational statement, as distinguished from the improbable, in the book. Hermes is a really practical philosopher, and utters many truths that must be as useful to the inhabitants of this sublunary

* "Another World; or, Fragments from the Star City of Montalluyah." By Hermes. London: Samuel Tinsley.

† How many moons, good *Morning Post*, has Mars—at least, that we know of?—DISHLEY PETERS.

[April 5, 1873.]

sphere as to those of "Another World." His forte, however, would appear to be that of pure fiction and high romance; for of his powers of narrative and effective expression there can be no doubt. The work is worth perusal, being an innocent attempt to sketch a society under physical conditions of life not wholly similar to ours, yet capable of suggesting to philosophers of our planet that there may be more in heaven and earth than they have yet dreamed of.

ROYAL ITALIAN OPERA.

The Opera season began on Tuesday night at Mr. Gye's theatre, the work chosen for the occasion being the picturesque and gorgeous *Africaine*, which, as a scenico-lyric drama of its peculiar kind, may now be allowed to rank in general estimation side by side with *Robert le Diable*, the *Huguenots*, and the *Prophète*, though without the abstract interest of any one of the three. To expatiate again upon the dazzling, ornate, and almost everywhere characteristically expressive melodies and harmonies to which Meyerbeer has wedded this striking and original, but not always clearly intelligible story, or to say one word more about the wonderful orchestration, would be superfluous. The *Africaine* is now as familiar to the opera-going public, and indeed to the music-loving public generally, as any one of the masterpieces with which the regretted composer had previously endowed the Académie de Musique, in the Rue Lepelletier, and subsequently our own Royal Italian Opera.

It will suffice to state that Tuesday night's programme derived a new interest from the fact that three of the chief characters were entrusted to other singers than those to whom the Covent Garden audience has been accustomed. Madame Pauline Lucca, Signor Naudin, and Signor Graziani have, for some years, held exclusive possession of the characters of Selika (the African Queen), Vasco di Gama, and Nelusko. The earliest Vasco, in London, was Herr Wachtel; the earliest Nelusko was Signor Graziani; the earliest Inez was Madame Fioretti (whose place was subsequently taken by Madame Lemmens-Sherington), when the *Africaine* first came out (in 1865) under Mr. Gye's direction. The earliest Selika, it need scarcely be added, was Madame Pauline Lucca, whose incomparable personation of the unhappy Queen became at once town's talk. Upon the subordinate characters it is unnecessary to dwell. These are many; but one and all have been, from year to year, more or less adequately sustained by the capable members of Mr. Gye's always efficient company. With regard to the scenic contributions of Mr. W. Beverley—foremost among which stands the fourth *tableau*, with its grotesque temples and pagodas, its gigantic idols, its serenely bright sky, which brings out all in bold relief, and, perhaps, finer still, the scene of the Mancanilla tree, under the poisonous foliage of which Selika dies, gazing to the last at the ocean upon which the vessel is sailing that bears away her fickle and utterly heartless Vasco—it is enough to say that they are all before us as of old. The sea in the background of the last-mentioned *tableau* is as real and deceptive as the moonlit lake at the meeting of the Cantons in *Guillaume Tell*—both genuine art pictures, without reference to their studied effect before the footlights. What Mr. Augustus Harris has done for the stage business, especially in the fourth *tableau*, with its sacrificers, priests, and priestesses, worshippers of Bramah, Vishnu, and what not—its Amazons, Bayaderes, guards, &c., bearing shields, helmets, and spears of burnished gold, to say nothing of its varied and sumptuously costumed ballet—the whole a kaleidoscope with ever-shifting colours—has been frequently related. All is still there, as imposing to the eye as ever—a spectacle of its kind with rare parallels.

A few words about Tuesday night's performance, under the able and careful direction of Signor Vianesi, who again shares with Signor Bevignani the post of conductor in the orchestra, are now all that can be required. The new Selika, Mdlle. Anna Angeri, enjoys the advantages of youth, a pleasing appearance, and a mezzo-soprano voice of agreeable and telling quality. Hungarian, we understand, by birth, Mdlle. Angeri is one of the many pupils brought forward by Madame Merchesi, the well-known Viennese professor; and her recent performances at Mantua, where she first appeared, and was favourably received, both of Selika in the *Africaine*, and Leonora in *La Favorita*, warranted the Covent Garden Director in giving her a trial. The result last night was encouraging; for though, as a singer,

Mdlle. Angeri has much to learn, and as an actress still more, she already evidences real promise, and in several parts of the opera made a decided impression upon a very crowded, though by no means enthusiastic audience.

Passing over details which, under the circumstances, call for no special notice, we may point to the great duet between Selika and Vasco di Gama, in the fourth act, previous to the solemnly-performed marriage between the enamoured African Queen and the Christian adventurer, as the situation in which Mdlle. Angeri shone, vocally and dramatically, to the greatest advantage, and deservedly gained the most applause. Her partner was Signor Nicolini, a competent substitute for Signor Naudin in the ungrateful, though by no means easy, part of Vasco di Gama. Signor Nicolini has evidently well studied the music, and sings it throughout *con amore*; but this duet is also *his* best point, and, bringing out his most finished and expressive singing, brought down equally the warmest applause of the evening. On the whole, the Vasco of Signor Nicolini is entitled to high commendation. The Nelusko of Signor Cotogni was very good—less striking, perhaps, than the Nelusko of Signor Graziani, and less powerful in the more trying vocal passages, such as the legend of "Adamastor," in the ship scene, but less exaggerated, and, therefore, more acceptable. Madame Sinico's Inez was, in its way, perfect, in a vocal as well as a dramatic sense. The subordinate personages of the drama were represented with unexceptional efficiency by Mdlle. Anese, Signors Bagagiolo, Tagliafico, Capponi, Raguer, Edardi (his first appearance in England), Rossi, and Fallar. We need not particularize each of the characters individually by name. The orchestra and chorus did their duty well, under the direction of Signor Vianesi; and the famous unison-prelude which ushers in the last scene of all was, as usual, unanimously encored and repeated. At the end of the opera Mdlle. Angeri was called before the curtain. To say further than this at present is unnecessary. There will be other opportunities of more strictly judging the new-comer. Previous to the opera, the National Anthem was sung by the chorus, and accompanied by the orchestra.

Mr. Gye's arrangements for the present season—the 25th since he first undertook the management of the Royal Italian Opera, which he has maintained through many difficulties, including the disastrous fire of 1856, at the high position it aimed at from the first—are full of promise. Besides the "prime donne" *par excellence*, Mesdames Adelina Patti and Pauline Lucca, added to the young and talented Canadian, Mdlle. Emma Albani, who last year created so marked a sensation, he promises several new and young aspirants. One of these we had a fair opportunity of judging on Tuesday night; another, Mdlle. Fossa, presented her credentials on Thursday, the opera selected for her being *La Traviata*, in which she sustained the part of the heroine. There are several more newcomers announced in the prospectus; but as they are utterly unknown here it would be useless to specify them by name. At the same time we entirely agree with the spirit of a paragraph in Mr. Gye's prospectus, advocating, on solid grounds, the introduction to his supporters of youthful aspirants with young and fresh voices, who may have made some mark, no matter in what Italian town, and—who knows?—may turn up to be trump cards. In addition to these we find the names of most of the old favorites, tenors, baritones, and basses, including, *inter alias*, Signor Graziani and M. Faure, the absence of either of whom, the latter accomplished artist especially, would be looked upon with anything but a favourable eye by Mr. Gye's most constant patrons. With regard to new or unfamiliar operas, all that is promised includes Verdi's *Ervani*, Auber's *Dianmans de la Couronne* (first time on the Italian stage), Verdi's *Luisa Miller*, the *Promessi Sposi* of Ponchini, long known in Italy, but utterly unknown among us; and, last and best by many degrees, Rossini's superb *Mosè in Egitto*, which only stands second to the illustrious composer's *Guillaume Tell*.

PRAGUE.—At a morning concert given on the 9th ult., in the large room on the Sophia Island, Herr Aug. Wilhelmj was called forward no less than fourteen times by his admirers, who were evidently determined not to leave him in the slightest doubt respecting their sentiments towards him. Such an enthusiastic manifestation of opinion is about as rare here as an unimpeachable *ut de poitrine* in the chest of a tenor.

CRYSTAL PALACE ENGLISH OPERA.

Last week the Crystal Palace directors produced an English opera, in furtherance of their work as patrons of native talent. The opera had an interest of its own, because its production marked another phase in the development of our national lyric drama at Sydenham. When operatic performances were first given there, upon an extempore stage and under makeshift conditions, the possibilities of future good were at once discerned; and it must be said, to the credit of the managers, that they have striven earnestly to develop their enterprise. A theatre was constructed some time ago, the "auditorium" of which has lately received the attention necessary to complete it. The floor now slopes upwards from the orchestra, so that all can enjoy an easy view of the stage; the galleries have been made comfortable; and the acoustics of the building, if not perfect, are, perhaps, as near perfection as possible under the circumstances. When expensive measures like these are taken, it is easy to conclude that Crystal Palace opera is a success, and that it will remain a permanent attraction, not, let us hope, without a good deal of future development. The building wherein orchestral music first found a popular home may become, in time, the nursing-place of English lyric drama, and we regard the production of an original work last week as significant of that desirable result.

The new-born opera is the composition of Mr. Charles Deffell, one of the amateurs whom the leisure of the Civil Service allows to cultivate, more or less successfully, the art divine. Mr. Deffell chose Lord Byron's *Corsair* as the subject of his work, and upon that famous poem its libretto is constructed, with sundry changes thought necessary, upon which it is needless to dwell. From a spectacular point of view, no better selection could have been made, and much has been done by the stage management for an effective *mise-en-scene*. In point of fact, if pictures alone could ensure success, the *Corsair* of Mr. Deffell would have a long run. But at the Crystal Palace, where no "star" shines so brilliantly as to darken all its surroundings, the music of an opera is a feature of importance, and we doubt whether Mr. Deffell's music comes up to the requisite standard; as, when performed some time back in the Crystal Palace concert-room, it left an impression of crudeness, associated with a vain struggle for originality, and of pretentious effects unredeemed from the charge of mere pretence by artistic skill and taste. That the opera will keep a place upon the stage we do not imagine, and, therefore, to criticise it in detail is needless. We must, however, permit ourselves the agreeable task of indicating several numbers which show merit, and justify Mr. Deffell to make another effort. One such number is the air "Deep in my soul," sung by Medora in the first act. A violoncello *obbligato* is here happily introduced. The Turkish dance and chorus are effective enough to represent the opera in concert-rooms for many a year; and there is much to admire in a Sailor's chorus, as also in the trio, "Though one loving heart." Other examples might be named, as tending to show that if Mr. Deffell would take a more accurate measure of his powers, he would achieve a fair success. It is hard to repress a noble desire for eminence; but it is well to remember that "hood-winked falcons boldest pierce the skies." The chief parts in the *Corsair* were played by Miss Blanche Cole, Miss Heywood, Mr. Aynsley Cooke, Mr. Muller, and Mr. Nordblom.

CRYSTAL PALACE CONCERTS.

Mr. Crowther Alwyn's *Mass* in F was originally produced last year at a concert given, if we mistake not, by the young composer, on whose patrons it made a very favourable impression. The work has a double claim to notice, arising out of the youth of its author on the one hand, and its absolute merits on the other. Mr. Alwyn is undeniably a musician of much promise, having in him the materials of a good composer. At present, as scarcely need be said, he exhibits certain faults attributable to inexperience, as well as to the imitative faculty which is always strong in youth. But, though Mr. Alwyn's music sometimes wants interest, at other times employs effects which are common property, and at others again shows an inclination to run wild, these faults are more than balanced by genuine excellence. Not to multiply proofs, we will indicate only the vigorous setting of the "Credo," and the "Hosanna in excelsis," for a double choir. The last is by far the best number in the work, and, looking at its capital part-writing and its admirably arranged effects, we do not hesitate to say that a composer from whom such music proceeds in his raw youth should do great things in his ripe age. The *Mass* made a lively impression on the audience, who called Mr. Alwyn to the platform, and cheered him as he deserved to be cheered. The solos were given very efficiently by Miss Edith Wynne, Miss Severn, Mr. Lloyd, and Mr. Lewis Thomas. Other features of interest in the concert were the overtures to *St. Paul* (Mendelssohn) and *Genoveva* (Schumann), together with Mendelssohn's pianoforte concerto in D minor, played with great spirit by Signor Rendano.

MR. HENRY LESLIE'S CHOIR.

The second concert of this most admirable choir was given in St. James's Hall on Thursday week, and attracted a very large and well-pleased audience. As Mr. Leslie's custom is, in Lent, the programme was made up of sacred music exclusively, beginning with a new Motet, "O Deus, ego amo te," by Mr. J. G. Calcott, who has so long and so honourably been associated with the choir's public doings. Mr. Calcott is a composer of acknowledged merit, and his latest work sustains his reputation by right of musicianly skill and an admirable facility of expression. The audience, though distracted by late arrivals, recognised the full merit of the composition, and called Mr. Calcott to the platform amid great applause. Mr. Leslie's excellent part-song, "The Pilgrims," made its usual success, and was encored; not so Palestrina's "Exaltabo Te." Palestrina, however need not despair. Bach is coming into fashion, and who knows whether we shall not presently extend our sympathies to the great musical reformer of Italy? Mendelssohn's Psalm, "Judge me O God," came next in the concerted pieces, and was sung to absolute perfection. All present had eagerly looked forward to this work, and all present joined in a demand to have it brought back when it had passed. The request was granted; Mendelssohn's noble music exciting the highest admiration a second time. Other selections in the programme were Gibbons' Motet, "Hosanna to the Son of David;" Schubert's Psalm for female voices, "The Lord is my Shepherd;" Gounod's "Ave Verum;" H. Smart's "Ave Maria;" Marcello's Psalm, "The Heavens show forth;" and a part-song, "Say, watchman, what of the night?" by Mr. A. Sullivan. *Apropos* of the last-named, Mr. Leslie informed his audience, through the book of words, that the corrected copies were sent to him only on Tuesday last, instead of Tuesday, March 11, as promised, and, consequently, two rehearsals were lost.

The soloists at this concert were Miss Jessie Jones, a rising young soprano, in whose favour we have more than once had to speak; Miss Edith Antell, Mr. Henry Guy, and Mr. Santley. Our famous baritone sang "Honour and arms," Neukomm's "Confirmata Deus" (encored), and Gounod's *Nazareth* (encored), in his grandest style, by which, of course, we mean a style nothing short of perfection.

Mr. Leslie's next concert will take place on Thursday, April 24, when the programme will consist of selections from the works of Bishop and his contemporaries.

ROYAL ACADEMY OF MUSIC.

The Students' Concert on Thursday evening, March 27th, was given in the Hanover Square Rooms, and was very fully attended. The following is the programme:—

Andante con moto tranquillo, Scherzo (Vivace and Finale), Allegro assai appassionato, from trio in D minor (Op. 49), for pianoforte, violin, and violoncello, Miss Troup, Mr. Jones, and Mr. Buels—Mendelssohn; Song (MS.), "Soldier, rest?" Mr. L. Parker (second study)—Frederic Done (student); Variations in C, pianoforte, Miss Hutchings—Beethoven; Song, "The raft," Miss Mayfield—Pinsuti; Prelude and Fugue in B minor, pianoforte, Miss Burton—J. S. Bach; Aria, "Per questo bella mano," Mr. Pope (violoncello obbligato, Mr. Buels)—Mozart; Solo and chorus, "Placido è il mar" (*Idomeneo*), Solo, Miss Beasley (Westmorland Scholar)—Mozart; Allegro brillante, in A (Op. 92), for two performers on the pianoforte, Miss Hancock and Miss Younger—Mendelssohn; Quartet, "Ecco qual fiero istante," Miss May, Miss Buley, Mr. Howells, and Mr. McNaught—Costa; Andante con variazioni, and finale (presto), from Sonata in A (Op. 47), for pianoforte and violin (dedicated to Kreutzer), Miss Conolly and Mr. Palmer—Beethoven; Serenade, "Weary flowers," Mr. Dudley Thomas—Schubert; Andante and Rondo capriccioso in E (Op. 14), pianoforte, Miss Daniel (second study)—Mendelssohn; Part songs, "The Nightingale," and "Hunting song"—Mendelssohn. Accompanists—Mr. Eaton Fanning (Mendelssohn Scholar) and Mr. Walter Fitton.

A "public rehearsal" also took place in the same locale on Tuesday morning last, when the following programme was gone through:—

A selection from *Requiem* in F (Op. 45): Chorus, "Blessed are they that go mourning;" Chorus, "Behold, all flesh is as grass;" Solo and Chorus, "Ye now are sorrowful" (Solo, Miss Jessie Jones); Solo and Chorus, "Here on earth" (Solo, Mr. Pope)—Brahms. Concertstück, in G (Op. 92), for pianoforte, Mr. Walter Fitton—Schumann. Air, "Be thou faithful unto death" (*St. Paul*), Mr. Dudley Thomas—Mendelssohn. Concerto, in E (last two movements), for violin, Mr. Reed—Mendelssohn. Recit. and Air, "The people that are with thee," "The Lord, He it is" (*Gideon*), Miss Beasley (Westmorland Scholar)—W. G. Cusins. Choral Fantasia, pianoforte, Miss Whitaker (solo parts, Miss Francis, Miss George, Miss Bolton, Mr. Dudley Thomas, and Mr. L. Parker)—Beethoven. Finale to first act of *Le Nozze di Figaro* (solo parts, Miss Jessie Jones, Miss Grahame, Miss Nessie Goode, Mr. Henry Guy, Mr. Wadmore, Mr. Aldersey, Mr. Pope, and Mr. L. Parker)—Mozart. Conductor, Mr. John Hullah.

An extra students' concert is announced to be given on Wednesday evening next, April 9th. The selection of the Hanover Square Rooms for the exhibitions of the students' progress is a move in the right direction.

[April 5, 1873.]

SACRED HARMONIC SOCIETY.

A crowded room on Friday week last was the result of announcing the performance of Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater*. The vocalists who appeared were Madame Sinico, Miss Ellen Horne, Madame Patey, Mr. Lloyd, and Mr. Santley. All were in good voice, and Madame Sinico has seldom been heard with better effect. This was especially apparent in "Praise thou the Lord," and the duets, "I waited for the Lord" and "My song shall always be." In the *Stabat Mater*, "Cujus Animam," very finely sung by Mr. Lloyd, was encored; while the duet, "Quis est homo," by Mesdames Sinico and Patey, just escaped the same fate. Mr. Santley gave "Pro peccatis" in his own broad and effective style, and with the usual powerful expression. Sir Michael Costa conducted, and the chorus sang well. The organist was Mr. Willing. We must not omit to mention the admirable manner in which the symphonic movements in the *Lobgesang* were performed.

DINORAH AT THE LIVERPOOL ALEXANDRA.

(From the "Liverpool Daily Post.")

There are many operas which more abundantly satiate the ear with tune, and which dazzle the musical sense with a richer lustre of harmony, but there is probably not one which combines a greater variety of attractions than *Dinorah*, or which more closely approaches the highest ideal of a lyric drama. The plot is full of moral subtlety, the action is fraught with religious purpose. The dazed infatuation of Hoel, when in mad pursuit of the hidden treasure, is finely contrasted with the rapt concentration of his whole being after the terrible catastrophe which all but destroys the life of the already demented Dinorah on the problem of her restoration. Between these two subjects the action of the opera is divided; and the treatment by which they are illustrated may also be called Shaksperian in its fidelity to the glinting lights and shades of human circumstances and character. As a mere study of local atmosphere the first act—taking place in a wildy-situated cottage, where the fanatic treasure-seeker Hoel, the distraught girl whom he has deserted for gain, and the cunning but half idiot rustic, Corentino, whom he proposes to use as a tool, are brought together on the scene—is a marvel of characteristic quaintness and appropriate colour; but there is something deeper than mere local feeling in this subsidising of rural simplicity, and in the droll intertwining of Corentino's comic terror with all the tragedy of the central story. At every point of this opera there are touches of spiritual reality; and the poem is so subtle, and has attuned the composer's spirit to such fine issues, that it is often hardly possible to decide whether it is in the music, or the text, or in one's own imagination, inspired by both, that there lives a beauty far removed from the sensuous delight which opera ordinarily produces. It is in this key that *Dinorah* should always be represented and witnessed. Passing *morceaux* of great interest, there are dramatic combinations that in mere artistic skill deserve high praise; but it is in the sympathetic illumination of human nature by a quaint musical picture of peasant life in Brittany, intoxicated by a fanaticism of sin, relieved by droll episodes, and afterwards both darkened and cheered by the *morale* of a simple and childlike religion, that the great charm of the work lies.

On this occasion the opera was most fortunately represented. Madlle. Ilma di Murska not only astonished and delighted the audience by her wonderful execution of the "Shadow Song" and other *morceaux*, but soared simply and easily to the full height of the mystic poetry of Dinorah's unconscious utterings of the warnings of religion at the moment when her lover is about to stretch out his hands to the sinister prize he has so desperately sought. Nor was this all. Her voice and execution delicately revealed every tendril of quaintness with which the composer has so curiously enriched his themes. Signor del Puente, as Hoel, showed himself possessed of the spirit of the legend; and his voice, moreover, told well in all the music; while Signor Cantoni, as Corentino, though not revealing more voice than on the other occasion on which he lately appeared, proved himself one of the best actors who ever stepped on the Italian stage. Anything like comic force in that domain is too apt to be mere buffoonery. Signor Cantoni's success, as the half-belaized peasant, was much higher in character. Indeed, there was something almost worthy of Jefferson in the perfectly natural quality of his rustic humour. He sang like an artist, and hit the exact mean between superiority to comic vocal resources and a tricky dependence on mere antics of the voice.

The minor parts were successfully filled, Signor Agnesi being the hunter, Signor Rinaldini the reaper, Madlle. Bauermeister and Madlle. Justine Macvitz the goatherds. Rinaldini took his part quite *au grand sérieux*, and made quite an impressive song of the reaper's scythe whetting ditty. Madlle. Justine Macvitz (the male goatherd) appeared nervous, and is evidently unpractised on the stage, but her voice is clear, fresh and sweet, and her singing is in very good and simple taste. The orchestra was admirably handled by Signor Li Calsi, and the scenery, except a rather spasmodic and far from realistically-painted waterfall, was very good.

ALBERT HALL CHORAL SOCIETY.

This Society gave a fine performance of the *Stabat Mater* and *Lobgesang* on Wednesday evening, under the direction of Mr. Barnby. The Hall was again full in every part, and the Royal Box was again occupied by the Duke of Edinburgh and a distinguished party.

A marked advance appeared in the singing of the chorus throughout the evening, and no well-wisher of the Society need despair of soon seeing it brought up to the high standard attained by the choir of the late Oratorio Concerts. The soloists in the *Lobgesang* were Mdme. Otto Alvesleben, Miss Emily Spiller, and Mr. Cummings; in the *Stabat Mater* Mdme. Alvesleben, Mdme. Patey, Signor Bettini, and Signor Agnesi. The new German soprano acquitted herself admirably in both works, singing Mendelssohn quite as satisfactory as she sang Rossini, and doing entire justice to both. She was applauded with frequency and warmth. Mdme. Patey's work in the *Stabat* was done to perfection. Her delivery of *Fac ut portem* wanted absolutely nothing to make it all the most fastidious could desire. Mr. Cummings made a great success in "He counteth all your sorrows," and the great "Watchman" scene. This capital art has been singing exceptionally well of late, and reaping a proportionate harvest of applause.

The share of Signor Bettini and Signor Agnesi in Rossini's well-known music was satisfactorily taken.

A better performance of the symphonic movements in the *Lobgesang* has not often been heard. Mr. Barnby conducted ably, and he very successfully resisted attempts to extort an encore. We congratulate him on both achievements.

THE LIVERPOOL PHILHARMONIC ORCHESTRA.

In justice to Mr. Charles Hallé, who has resided so long among us, and by his great artistic ability and gentlemanly conduct has attained so high a position in this country, we reprint the following letters, addressed the week before last to the editor of the *Liverpool Daily Courier*:-

THE PHILHARMONIC BAND.

SIR.—It will be remembered that at the last annual meeting of the Philharmonic Society, it was stated that Sir Julius Benedict had recommended that the society should give a series of six orchestral concerts, which would have the effect of improving the band, and, at the same time afford additional opportunities to the public of hearing good orchestral music. If I am not mistaken, it was gladly resolved that this suggestion should be carried out. Now, I am informed that, when the society began to make their arrangements for these extra concerts, a difficulty arose from a source whence it could least have been expected, and the difficulty was such that the whole scheme had to be abandoned, and the public are thus deprived of the benefit of the proposed concerts. It appears that about forty members of the Philharmonic band are also members of Mr. Hallé's Manchester band; and the report is that, when that gentleman heard of the intended concerts in Liverpool, he prohibited all in his band from taking engagements at those concerts, on pain of dismissal from his own orchestra. Perhaps some of your readers can inform me if this report is correct. If it is, should such monopoly be encouraged by the public? Yours respectfully,

H.
Liverpool, March 17, 1873.

THE PHILHARMONIC BAND.

SIR.—Your correspondent "H." is wrongly informed as to our scheme of extra orchestral concerts in the autumn being abandoned. The committee have been in negotiation with Mr. Hallé in reference to dates, not only of these concerts, but also of their Subscription Concerts, this course being necessary in order to avoid collision. These dates are now arranged, and should the extra concerts ultimately not be given, it is only just to Mr. Hallé to state that it will not be due to any action of his.—I am, sir, your obedient servant,

HENRY SUDLOW, Secretary.

Orange Court, Liverpool, 18th March, 1873.

No one who knows Mr. Hallé can be ignorant of the high esteem in which he holds our illustrious half Englishman and entire musician, Sir Julius Benedict.

GENEVA.—Herr A. Langert has taken, provisionally, the higher pianoforte classes at the Conservatory, in place of M. Bovy-Lysberg, deceased.

ELBERFELD.—The series of Subscription Concerts was brought to a close by a highly successful performance of Mendelssohn's *Elijah*, under the direction of Herr Hermann Schornstein. The vocal solos were entrusted to Mesdes. Wuerst, Boos, Herr Eugen Gura, and Dr. Gunz. Herr Knappe presided with masterly effect at the organ.

MUSIC AT BOULOGNE-SUR-MER.

"From the sublime to the ridiculous"—or, perhaps, I might put it more aptly—"from the sublime to the grotesque." After *Hamlet*, on Thursday last, *Geneviève de Brabant* was given on Saturday. The former went well, as usual, owing to the careful singing and capital voice of M. Fronty, and the excellent Ophelia of Madame Depoitiers, the acting and singing of which part she has studied with evident care.

How shall I descend to *Geneviève*? I presume—as I see it advertised as being played in London—it can hardly be in the same garb as it was here on Saturday night. An enormous audience applauded and laughed at the new and really pretty *mise-en-scène*, the costumes, the light music of M. Offenbach (which reminded one especially of *Orphée aux Enfers*), and the capital acting and singing of the large troupe of artists, who, evidently not playing it for the first time, threw themselves into the whole "affair" with *gusto*. But now and then, even among so many French—for there were few English present who understood all the words (especially of the songs), though they might much of the action of the piece—there was a hiss, and justly so, at some of the situations, and, at last, at the moral of the opera. It "drew," however, and I suppose that is all right for the management; and management in the person of M. Clement desires, and, I am sure, deserves a good house on every occasion, for there is always a good "bill of fare." I for one, however, would suggest to him not to provoke cries of "Oh!" and bring blushes to the cheeks of the fair part of his audience, else would the latter have to put on an extra quantity of powder, which would be "very awful."

The part of the heroine was taken by Mdlle. Noaille who looked, acted, and sang to perfection. Her quiet, lady-like demeanour seemed almost out of character with the piece. M. Bourard, as the Duc la Curacao, was in his element, and sang better than I have heard him hitherto. Mdlle. Faigle, as the page, came out well. M. Hererwyn, as Golos, in his grotesque acting and costume, was perfect. In fact this performance of *Geneviève* only proves how well fitted M. Clement's troupe is for opera comique, and that the more we have of it at certain seasons of the year the better it might be prolonged.

Il Trovatore, on Sunday, attracted the usual crowd of Boulogne, but its performance I did not witness. On Tuesday, for the last time, *Dr. Crispin*—better performed than ever. Our season is drawing to a close; after Sunday we observe Passion week, then one more week of opera et voila, tout c'est fini till July 15, when, I am happy to inform you, M. Clement Martin returns here both as manager of the Theatre and conductor at the Etablissement des Bains, he having signed with the Conseil Municipale to that effect a few days ago. A brilliant season is expected, and I am glad we are to have the "right man in the right place."

VIENNA.—The Slavonian Choral Society, "Beseda," gave an interesting concert last week in the "Flower Saloons," before a numerous and elegant audience. The Slavonian national songs, arranged as choruses by Professor Förchtgott, who conducted them in a masterly manner, were immensely successful, also the "Kovarčchka," von Novacek, and a festival chorus from Bendell's opera, *Bretislau*. Fraulein M. Halka played several compositions of Chopin's with poetical expression, displaying a beautiful touch and excellent method. Herr K. Jirmus played an interesting and brilliant Concerting for the harp, by C. Oberthür, with so much success that he was three times recalled. Frauleins Helene and Natalie Lachner, two charming and very talented young artists, gave Kalliwoda's *Rondo Concertante*, and met with an enthusiastic reception. The concert gave great satisfaction, and Professor Förchtgott must have been gratified to find his efforts for the cultivation of Slavonian music so well appreciated.

MILAN.—Herr R. Wagner's *Lohengrin* was produced at the Scala, on the 20th March, and proved anything but a success. The second performance went off even worse than the first. The receipts, too, on the second night were much less than those on the first. The *Trovatore* of the 23rd March says: "The battle at the Scala is not yet terminated, though, we think, decided. On the first night, the struggle between applause and disapprobation occurred only at rare intervals; during the rest of the evening the performance passed off amid yawns, silence, and hisses, while a feeling of mortal weariness reigned supreme." The principal parts were sustained by Madame Krauss, Mdlle. Edelsberg, Signori Campanini and Maurel.

MUSIC IN MELBOURNE.

The great activity which for many months past has characterised our musical circles has at length subsided, and left us with little of current interest to record.

On Saturday, the 4th January, was given the last of the Inter-colonial Festival Concerts, the first having taken place on the 26th December. There was a fair attendance, and the performance was good. These entertainments resulted in loss to the projectors, and a number of the artists engaged throughout the festival volunteered their services for a benefit performance in favour of "Mr. Coppin and his financial associates." This event took place at the Town-hall on Saturday, the 11th January. The result was not so good as had been anticipated. The cantata, entitled *Pröi, or at the Dawnning*, composed by Signor Giorza expressly for performance at these festival concerts—the words being written by Mr. Marcus Clarke—formed the first part of the entertainment, and was well rendered. After this Mr. Coppin addressed the audience in explanation of the want of success that had attended the Musical Festival, which he attributed chiefly to the efforts of the Royal Commissioners of the Exhibition to render it attractive to the public. A handsome chromolithographic tablet designed by Mr. John Hennings, the well-known scenic artist at the Theatre Royal, was then presented by Mr. Coppin to all the members of the chorus as a memento of the first Intercolonial Musical Festival ever held in Australia. Two new musical societies date their existence from the time of the festival chorus of 1872-3 being brought together. They are called the Melbourne Musical Union and the Victorian Musical Society, the first being under the direction of Signor Giorza and Mr. W. R. Furlong, and the latter following the lead of Herr Siede and Mr. Perraton. At this concert Mr. T. H. Guenett, a pupil of Charles Hallé, made a favourable impression as an organist. At the Exhibition there has been an uninterrupted succession of miscellaneous music from the 6th of November until the 18th of January (both days inclusive). During the last days that the place remained open it was visited by great crowds of people, the Commissioners having reduced the price of admission to 6d. There has been all the variety in the music presented at this place which could be found between the enthusiastic brayings of the volunteer brass band and the well-tempered harmonies of the professional orchestra. During the period above-named the Exhibition was visited by 149,876 persons.

A recent annual meeting of the Melbourne Philharmonic Society showed the affairs of that body to be in a very flourishing condition. After presenting a *douceur* of £50 to Mr. David Lee, the honorary conductor, to whom the society is largely indebted for its success, the accounts showed assets of over £718, no liabilities, and a creditor cash balance of over £202 at bank. Mr. J. D. Pincock was elected president, Mr. D. Lee hon. conductor, and Mr. Pitts (succeeding Mr. R. B. Caunter) hon. secretary. The society is now rehearsing Costa's *Naaman*, and amongst other works new to this place will give, during the ensuing season, Barnett's *Ancient Mariner*, Sullivan's *Prodigal Son*, *The Crown of Thorns*, by Charles Packer, of Sydney, and a cantata entitled *Adoration*, the composition of Mr. Austin Turner, of Ballarat. Mrs. J. H. Fox and Mr. H. Hallam are singing with the Rickards company at the New Apollo Hall.

On the 18th inst. there was given a very agreeable open-air entertainment in the Botanical Gardens for the benefit of the Children's Hospital. Another is advertised for the first of February, and the committee have it in contemplation to organise an evening performance on a grand scale in the same place, and for the same purpose, in about a fortnight after that.

The Kennedy family of Scottish vocalists are making a successful tour of the Western district. The Carandini company have gone to New Zealand, and all those who came to assist at the recent Musical Festival have returned to the places they represented.

The City Council of Melbourne have decided upon not making any appointment to the office of city organist.

The Melbourne German Liedertafel gives its periodical entertainments with customary success.

INNSBRUCK.—The members of the Musical Union will give a two days' Musical Festival this year, the days selected being the 25th and 26th June. On the first day Mendelssohn's oratorio of *Elijah* will be performed, the principal parts being sustained by Madames Sophie Förster, Sophie Diez (from the Royal Opera, Munich), Herren Ferdinand Bohling, and Julius Stockhausen. The second day will be devoted to a miscellaneous concert.—At the second concert of the same Society, the programme included Herr M. Nageller's Symphony in C minor, already given with marked success in Munich, Cologne, Paris, and elsewhere. The composer was called on several times at the conclusion of his work.

[April 5, 1873.]

LAST MONDAY POPULAR CONCERT.
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE DIRECTOR'S BENEFIT.

PROGRAMME FOR
MONDAY EVENING, APRIL 7, 1873.
At Eight o'clock precisely.

PART I.

FUGUE, in D major, for Organ—Master ARTHUR LE JEUNE	Bach.
QUARTET, in D major, No. 7, for two violins, viola, and violin-cello—MM. BIES, STRAUSS, and PIATTI	Mozart. Scarlatti.
SONG, "O cessate di piegarmi!"—Mr. SANTLEY	Santley.
LARGO and GIGA, for violoncello, with pianoforte accompaniment—Signor PIATTI	Veracini. Bach.
ADAGIO and RONDO, for pianoforte and violin—Mr. CHARLES HALLE and Madame NORMAN-NERUDA	Dussek.
SONG, "O swallow, swallow"—Mr. SANTLEY (violoncello obbligato—Signor PIATTI)	Piatti.
SCHERZO, from "Midsummer Night's Dream," for pianoforte alone—Madame SCHUMANN	Mendelssohn.
CONDUCTOR	SIR JULIUS BENEDICT.

PART II.

SONATA, "Il Trillo del Diavolo," for violin, with pianoforte accompaniment—Herr JOACHIM	Tartini.
ANDANTE and VARIATIONS, for two pianofortes—Madame SCHUMANN and Miss AGNES ZIMMERMANN	Schumann. Handel.
SONG, "Revenge, Timotheus cries!"—Mr. SANTLEY	Santley.
SCHEIZZO, in F flat minor, for pianoforte alone—Mr. CHARLES HALLE	Chopin.
CONCERTO, in D minor, for two violins, with double Quartet accompaniment—Madame NORMAN-NERUDA and Herr JOACHIM	Bach.
INTRODUCTION AND FUGUE, for organ—Master CHARLES LE JEUNE	Chas. Le Jeune.
CONDUCTOR	SIR JULIUS BENEDICT.

LAST SATURDAY POPULAR CONCERT.

THE DIRECTOR'S BENEFIT.
ON SATURDAY AFTERNOON (THIS DAY), APRIL 5,
At Three o'clock precisely.

PROGRAMME.

SONATA, in C minor, Op. 20, No. 2, for pianoforte and violin—Madame SCHUMANN and Herr JOACHIM	Beethoven.
OFFERTORIUM, "Confirma hoc Deus!"—Mr. SANTLEY	Neukomm.
SEPTET, in E flat, Op. 20, for violin, viola, violoncello, double bass, clarinet, French horn, and bassoon—MM. JOACHIM, STRAUSS, LAZARUS, PAQUIS, WINTERBOTTOM, REYNOLDS, and PIATTI	Beethoven.
NEW SONG (by desire)—Mr. SANTLEY	Piatti.
SONATA, in A major, Op. 69, for pianoforte and violoncello—Madame SCHUMANN and Signor PIATTI	Beethoven.
Conductor	SIR JULIUS BENEDICT.

CRYSTAL PALACE SATURDAY CONCERTS.

TWENTY-THIRD CONCERT—THIS DAY—APRIL 5, 1873.

PROGRAMME.

OVERTURE, "The Alchymist"	Spoehr.
AIR—Miss AGNES PALMER	
SYMPHONY, No. 2 (in F) (first time at these concerts), conducted by the Composer	F. H. Cowen.
RECITATIVE and AIR, "E Susanne" and "Dove sono" (Figaro)—Madie CAROLA	Mozart.
PIANOFORTE CONCERTO, No. 3 (C minor)—Mr. CHARLES HALLE	Beethoven.
AIR—Miss AGNES PALMER	
CONCERT-ARIA, "Dall' asilo della pace" (MS.)—Madie CAROLA	Costa.
OVERTURE, "Midsummer Night's Dream"	Mendelssohn.
Conductor	MR. MANN'S.

BIRTH.

On Saturday, March 29th, the wife of LOUIS DIERL (*née* ALICE MANGOLD), of a son.

DEATH.

On April 1, at 33, Grosvenor Street, of peritonitis, MARIAN CHAPPELL, the beloved wife of THOMAS P. CHAPPELL, of Weir Bank, Teddington, and New Bond Street, London. Friends will please accept this intimation.

TO CORRESPONDENTS.

W. H. B.—Adelina Patti sang at the Crystal Palace in connection with the Handel Festival of 1865.

NOTICE.

To ADVERTISERS.—The Office of the *Musical World* is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 5, 1873.

HERR RICHARD WAGNER, so the story goes, declines to come among us, unless —. We are not surprised, because, after all, Herr Richard Wagner is a man. We do not mean to say that he is not more than a man—that he has not in him the element of the Divine which belongs to all Prophets and Men of Genius. He has prophesied long, he has gained the ear of the world, and he has followers who look up to him with reverential awe. But after all, we repeat, Herr Wagner is a man. He cannot, therefore, have much love for the island which is probably not regarded by him as the *Ultima Thule* of art. Remembrances of 1864 crowd upon him when the name of England is pronounced. He recollects how the cry was wafted to him from distressed Philharmonic directors,—"Come over and help us," and how, like another St. Patrick, bent upon driving out vermin, he landed upon our shores. As it proved, the vermin were too strong for the missionary. They worried him, stung him all over a delicate epidermis, and never permitted him to rest till a hasty retreat placed the Channel between the assailants and their victim. These are the real facts of the case. At all events, Herr Wagner, and his love for England may be imagined. When, therefore, it was reported that the Prophet would visit our country again, wise men shook their heads doubtfully. We are now told, in justification of their doubts, that Herr Wagner will not come, unless —. Unless what? Unless his old enemies be gagged, and delivered into his hands? unless Parliament vote money to build a Wagnerian theatre? unless a knighthood be conferred on Herr Dannreuther? unless Mr. J. V. Bridgeman's translation of *Opera und Drama* be made an English text-book in all Government schools? unless Messrs. Gye and Mapleson do penance at Charing Cross, dressed as Lohengrin and Tannhauser? unless Mr. George Wood have a statue erected in his honour, as he appeared when contemplating the *Flying Dutchman* from the wings at Drury Lane?—No, for none of these things does Herr Wagner stipulate. He wants a thousand guineas, sterling coin of the realm, and good weight at the Bank. Like Cheap Jack, between whom and Herr Wagner there is an affinity, the result of common relations with "Brummagem"—like Cheap Jack, he asks no more, but is determined to take no less. Going—no, coming—for a thousand guineas, sterling coin, as aforesaid. Will anybody bid? Remember that a Prophet is a *rara avis in terris*. The wild beast dealers in the East of London think nothing of spending an equal sum on a good, healthy, and full-grown hippopotamus. Surely Herr Wagner is of more value than many hippopotami. Weigh the matter, then, ye men with money, and see if the thousand guineas cannot be raised. Such a chance may never occur again, because the apotheosis at Bayreuth is near at hand. Coming for a thousand guineas! Be in time; be in time!

OCCASIONAL NOTES.

In the "London letter" addressed to an important North England Journal, the correspondent speaks as follows of the new book entitled "*Another World*," from the pages of which we have so frequently quoted, and which has already obtained a notoriety almost unexampled in recent times:—

"I have just seen the preface to a new edition of the remarkable book which, under the name of '*Another World*', has recently attracted so much attention. The author, still keeping his *nom de plume*, 'Hermes,' begins by disclaiming the credit of having invented 'Montalluyah.' While flattered by the compliment paid to him, he is willing to 'await a time, perhaps not far distant, when credence will be given to his assertion that the *Fragments* have their source not in his imagination but in another planet.' After this the public will be more curious than ever to know by what means the Ruler of Montalluyah and Hermes were first brought into communication. The editor also sets right some of his critics by stating that '*Another World*' was in manuscript ten years prior to the publication of Lord Lytton's *Coming Race*, so that the former could not have been suggested by the latter. Not only so, but the MS. was submitted to 'one of the most illustrious rulers of Europe, now defunct,' long before the *Coming Race* appeared, with a view to 'the great good that might result from the training of "Character Divers" in the art of detecting and curing incipient faults of the young. There is much other matter in the preface of an interesting sort; and, whether the book itself be regarded as a fiction, or taken, on the testimony of the author, as dealing with fact, no doubt can be entertained that it shrewdly handles various questions of interest on our own planet, and that no one can read it without picking up valuable ideas. Hermes may rest assured that all who make the acquaintance of his work will want to know more and more of the fortunate dwellers in the Star City."

We can conscientiously add that the more *Another World* is attentively read, the more it will invite serious reflection. We are not all precisely as we seem to be.

A PARAGRAPH in another part of this impression gives particulars of the remarkable series of concerts to take place next week at the Royal Albert Hall. We mention the subject here in order that due acknowledgment might be made of the enterprise which is involved in the scheme, and the admirable artistic results which might flow therefrom. The chorale singing of the audience will be a peculiar feature and deserves attention, as an absolutely new thing under the sun. There is no reason why the *Passion* should not be given in a concert-room just as in a church; and our hope is that the result of the experiment will prove all that its promoters desire. Friday, we observe, is a blank-day, and we should like to know the reason why. Surely on the very anniversary of the Crucifixion, the *Passion* might be recited with advantage and propriety. We have no patience with the religious prudery which draws such fine distinctions as are here involved.

SCHWERIN.—At the wish of the Grand-Duke, the Musical Festival to be given here this year will take place the week before Whitsuntide. Besides the Vocal Union of this town itself, the Vocal Unions of Rostock, Wismar, Güstrow, and other towns will take part in the proceedings. Herr Alois Schmidt has been appointed conductor.

VENICE.—Very great dissatisfaction has been caused by the fact that the world-renowned Teatro Fenice has remained closed all this season, and this dissatisfaction has increased in consequence of the probability of the theatre being closed next season also. At a recent meeting of the proprietors, the latter resolved that the theatre should not be opened if the Municipal Authorities still persisted in their refusal to vote a sufficient subvention.

THE COMPASS AND ANCHOR IN MONTALLUYAH.

The compass used in our ships is different to yours, being based on the fact that each country has a different attraction to certain liquids. In short, we apply an electrical power entirely unknown to you. The anchor is made of iron-marble, the strongest composition we have, and used in the construction of the Mountain Supporter. In shape the anchor resembles a body with six legs like a fly—three on either side. Each leg has a crook at the end, which will grapple firmly wherever the least hold can be obtained.—"*Another World.*"

CONCERTS VARIOUS.

MISS EMMA BUSBY gave a well-attended morning concert in Hanover Square Rooms, on March 28th. She was assisted by Mdme. Otto Alvesben—who made a great success in arias by Mozart and Weber—Herr Straus, Signor Pezza, and M. Tellefson. The interest of the occasion, however, chiefly attached to Miss Busby's own doings, which were of a most successful character. Among the works played by the talented pianist were Beethoven's Trio in G major (with MM. Straus and Pezza), Chopin's Ballade in G minor and Posthumous Rondo for two pianos (with M. Tellefson), Schumann's Sonata in A minor for piano and violin (Herr Straus), and one or two smaller pieces. All these things amounted to a heavy morning's work, and exacted no small degree of ability. Miss Busby may be fairly congratulated on successfully accomplishing the task, and, at the same time, asserting, once again, the talent with which she is endowed.

A CONCERT took place at the Hall, Crouch End, on Monday evening, March 31, and proved successful. Miss F. Wake played the overture to *Zampa*, Mr. Sugden sang "The Skipper," Mr. Williams gave a song by Matach, "Only" was gracefully sung by Miss F. Martin, and Mr. C. J. Bishenden gave "Hearts of Oak" (by desire), "The Wolf" and "The Friar of Orders Grey," and obtained an encore for each. The proceeds were announced to be given to a local charitable institution.

MDLLE. ANNETTE KUHN gave a concert at the Hanover Square Rooms, on Saturday evening last, and much interest was manifested during her performances, owing to the sad affliction under which she suffers (blindness). Mdlle. Kuhn plays upon an instrument not greatly affected in this country, (the zither), and plays upon it in so artistic a manner that the inferiority of her instrument is forgotten in the charm of her performance. On the occasion under notice Mdlle. Kuhn gave M. Bucherer's "Souvenir de la Suisse," in the first part of the programme, and in the second a "Concerto," a "Divertissement," and a "Morceau de Salon" by the same composer. In each of these the fair and interesting young artist exhibited qualities of the highest order, and the applause and recalls awarded were justly her due. The vocalist who assisted at the concert was Mdme. Florence Lancia, whose facile execution and excellent method of singing were exhibited to advantage in arrangements of Chopin's mazurkas (originally written for the pianoforte), "L'Oiselet" and "Aime Moi," as well as in a charmingly quaint song by Mdme. Sainton-Dolby, entitled, "G. L. O. V. E." The instrumentalists were Herr Schloesser, Herr Wiener and M. Paqr, who played Schumann's Trio in F (pianoforte, violin and violoncello), in a thoroughly artistic style. M. Paqr also gave a solo on the violoncello in so attractive a manner that he was compelled to return and bow his acknowledgments of the warm plaudits justly accorded to him. Miss Mayfield also sang some songs in a pleasing manner and was capitally accompanied on the pianoforte by Signor Vizetti. Herr Schloesser accompanied Mdlle. Kuhn in her solos, and the concert afforded general satisfaction.

HERR CARL DEICHMANN, whom it is superfluous to describe as one of our very best resident musicians, gave a most interesting concert at the Hanover Square Rooms on Tuesday last. Following the example of Mr. Bache, Herr Deichmann engaged a complete orchestra, chiefly from the Crystal Palace, under the direction of Mr. Manns; and, still following Mr. Bache, he presented abundance of novelty to his patrons, who, we are glad to say, attended in considerable numbers and in an appreciative mood. The programme opened with Bach's Suite in D—the only work of the kind by that master which has come down to us. Its merits are known, and the reader will assume the extent to which the quaint dance movements—Gavotte, Bourée, and Gigue—pleased everybody who heard them. In Mozart's Concerto in E flat, for violin and orchestra, Herr Deichmann had a capital opportunity of displaying his skill as a soloist, and turned it to the best possible use. His able performance excited unanimous applause, and a warm recall. The *bénéficiaire* appeared as a composer to no less advantage than as an executant. His MS. overture in E minor, *Solitude*, is a clever and suggestive work, showing not less of imaginative power than command of artistic resources. Merit was also apparent in two songs, and in a *Concertstück* for violin and orchestra—an elaborate work which deserves another and a speedy hearing. Beethoven's glorious *Leonora* overture ended a concert of the most enjoyable kind. The vocalists were Madame Tellefson and Herr Elmenhorst, each of whom seemed to gratify the audience.

THE Sacred Harmonic Society has announced its forty-first annual Passion-week performance of Handel's *Messiah* for Wednesday week, the 9th April. The principal vocalists will be Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, and Mr. Sankey; Mr. Harper as solo trumpet, and the band and chorus consisting of the usual 700 performers, conducted by Sir Michael Costa.

[April 5, 1873.]

PROVINCIAL.

CLITHEROE.—The *Preston Herald* informs us that on Monday, March 22nd, the Clitheroe Choral Society gave their first concert, and adds:—“Besides forty or fifty voices, the society has an almost complete orchestra—six violins, two violas, three violoncellos, two double basses, two flutes, two oboes, clarinet, bassoon, two cornets, two horns, tenor and bass trombones, and drums. Mendelssohn’s *St Paul* had been for some time in rehearsal, but owing to the necessity for holding the concert before the great choral difficulties of this work could be overcome, a selection from the oratorio was given, and miscellaneous pieces added to make up the programme. The overtures to *Die Zauberflöte* and *Der Freischütz* went well: the spirited leadership of Mr. C. A. Seymour, the playing of Mr. Lazarus as principal clarinet, and the vigorous conducting of Mr. Forrest, contributing much to the result. The choruses were also well done. Mr. Seymour played a brilliant solo, and was encored. Mr. Lazarus, always skilful in execution and refined in style, played with Mr. Forrest a *Duo Concertante* by Weber, and a solo on airs from *Der Freischütz*, to perfection. Mr. Marsden, a native flautist, played so well that he suffered little by comparison with the professionals. To the ‘lady amateur,’ who, under the careful training of Madame Enderson, has acquired vocal skill sufficient to enable her to sing well ‘With verdure clad,’ and ‘Lo, here the gentle lark’ (enthusiastically encored), the society is under great obligation for her most valuable services. A prominent feature of the concert was the first performance of a *cantata* by Mr. Angelo Forrest, written by him as part of the examination for a musical degree at Oxford. It was much enjoyed by the audience, and to the musicians present showed such skill and scholarship as need only cultivation and experience to enable Mr. Forrest to take a good stand among English composers. It was interesting also as the first performance by a Clitheroe chorus and orchestra of a choral work composed by a native of our town.

MELTON MOWBRAY.—A concert was given in the Corn Exchange, under the patronage of the Earl of Wilton and the officers of the Rifle Corps, by Mr. Nicholson of Leicester, Madame Thaddeus Wells, and the Rifle Corps Band. There was a very good attendance, and the efforts of the performers gave great satisfaction. The singing of Madame Thaddeus Wells, and the playing on the flute of Mr. Nicholson, produced great applause, and secured several encores.

LEICESTER.—Mr. Nicholson gave a concert in the Temperance Hall on Thursday evening, March 25th, the performers being Mr. Charles Hallé, Madame Norman-Néruda, Madame Thaddeus Wells, Mr. Nicholson, and the chorus of the New Philharmonic Society. The audience was as highly appreciative as it was large and fashionable, and the lovers of high-class music had a treat of no common order. Mr. Hallé was in his best form, and evoked frequent and well-deserved plaudits. Each of his solos was loudly encored. Instead of repeating the last, however, he gave Handel’s “*Harmonious Blacksmith*.” Madame Néruda, by her exquisite execution in each instance, won golden opinions. Madame Wells and Mr. Nicholson contributed in no slight degree to the success of the concert.

EDINBURGH.—The *Daily Review* of March 31 informs us that:—

“ Professor Oakeley gave another organ recital on Saturday afternoon, in the class-room, Park Place, to a large audience. The programme (which we give below) was headed ‘University Concert Echoes,’ the majority of the selections given on Saturday having been performed at the University Amateur Concert, in the Music Hall, on the 24th inst.—Overture—‘Occasional,’ (a) Andante maestoso, (b) All-gro fugato, (c) Adagio, (d) March, Handel; part-song, *Onward, rolling, Muller*; Andante (for organ), Lefebure-Wely; Poco Adagio, Menuetto e Trio, Symphony in C, No. 6, Mozart; part-songs—(a) Hunting song, (b) Love’s philosophy, H. S. Oakeley; Andante Grazioso (for organ), H. Smart; Thuringian Volkslied, F. Abt; Gavotte in D, Violoncello Sonata, No. 6, Bach; March, Cornelius, Mendelssohn. The Professor exhibited his command over the resources of his instrument, more especially in the various movements of Handel’s ‘Occasional Overture,’ and in Mendelssohn’s Cornelius march, in which the ideas of the composers were brought out with wonderful delicacy and distinctness. Very tender, too, was the rendering of the Gavotte in D from Bach’s sixth violoncello sonata.”

SEVILLE.—Political events do not appear to interfere much with artistic matters here. There is to be an Italian Opera this season, just as though nothing unusual had occurred, Madame Sass and Signora Volpini being mentioned among the artists already engaged.

BRUNN.—The members of the Musical Union have just given a performance of a new work, *Hero und Leander*, founded upon the well-known old Greek legend, by Herr Georg Vierling. The concert commenced with Beethoven’s Symphony in C major, Op. 21, and Mdlle. Marie Fillunger sang an air from Mendelssohn’s *Elijah*, in addition to the soprano solos in *Hero und Leander*.

HERR PAUER’S LECTURES.

Herr Pauer’s three lectures on the History of Oratorio were conspicuous in the scheme of the Sacred Harmonic Society’s forty-first season, and were generally recognised as a step in the right direction. The progress and development of musical art is a subject about which the average amateur knows little. He is, as a rule, content to take things as he finds them, and leaves to others the work of investigating causative processes. But the great society which, for nearly half a century, has upheld oratorio among us recognises the fact that its duty is to anticipate public needs, and Herr Pauer now comes forward as its appointed teacher. As a lecturer to an English audience he may labour under disadvantages which no care on his part can remove; but he undoubtedly brings to his work great earnestness and an adequate knowledge of the subject. After all, a musical lecture depends only in a secondary degree upon the oratorical ability of the lecturer. If he select his materials with judgment, and marshall his facts with clearness, the illustrations will do all the rest sufficiently well. So far, Herr Pauer meets the demands of his position in Exeter Hall, and to “sit under” his teaching is to be both entertained and instructed. The first lecture, given last week, was chiefly taken up with a sketch of the origin of oratorio, from the songs of pilgrims and palmers to the Miracle Plays, and finally to the cantatas, admirably represented by the *Jonah* and *Jephtha* of Carissimi. On Wednesday week Herr Pauer finished his survey of the development of oratorio in Italy, noticing, *en passant*, the works of Stradella and Scarlatti, from whose music, notably from *John the Baptist*, by the older master, some very interesting selections were given. Turning next to Germany the lecturer described the *Passion* music as an importation from Italy, and sketched the circumstances under which it took root and flourished. Considerable attention was, of course, given to the *chorale*, and the fact of Martin Luther’s shrewd discernment of the religious use to which popular melodies might be put obtained due prominence. This was unquestionably, the most interesting part of Herr Pauer’s lecture, thanks to some well-chosen examples. Two secular tunes by Heinrich Isaac (1539), and one other by Haslar (1601), were first given in their original shape, and afterwards sung as *chorales*, according to the form, with some slight changes, in which they have come down to us. Herr Pauer next dwelt upon the genius and works of Heinrich Schütz, whom he described as the “father of German music.” A long selection from the *Matthew Passion* of this undoubtedly great composer more than justified the praises of the lecturer, and made a lively impression upon the audience. Herr Pauer expressed a hope that some society would take up the works of Schütz and do justice to one of the most useful pioneers of art. We are disposed to believe, looking at the simple grandeur of the passages chosen from his greatest work, that most of the audience shared that hope. The very interesting notice of Schütz was followed by a sketch of the circumstances under which variations of, and departures from, the Bible text came into vogue at Hamburg, and so established the outline of oratorio as it is now known. Selections from the *Passion* of Reinhard Keiser admirably illustrated the points touched upon by the lecturer, and brought this division of his labours to an effective end. Miss Banks, Mrs. Sidney Smith, Miss Marion Severn, Mr. Montem Smith and Mr. Distin did good service as soloists, Miss Banks being encored in Scarlatti’s air, “Il mio figlio.” The choral pieces were sung by a portion of the society’s chorus, under the direction of Mr. Smythson, and Mr. Willing efficiently presided at the organ.

A SERIES of special sacred performances will be given during Passion week at the Royal Albert Hall, under the direction of Mr. Barnby. These will commence on Monday evening the 7th inst., with Bach’s sacred oratorio, the *Passion* (St. Matthew), which will be repeated on the three succeeding days, the series terminating on Saturday evening the 12th inst., with performance of Handel’s *Messiah*. The solo vocalists will be Madame Lemmens-Sherrington, Madame Otto Alvsleben, Madame Patey, Miss Dones, Messrs. Cummings, Edward Lloyd, Thurley Beale, and Signor Foli; and Mr. Sims Reeves has been engaged for the performance of the *Messiah*. A special feature, and one that will claim universal attention, will be a request addressed to the audience to rise and join in the Chorales of the *Passion* music, to facilitate which, an arrangement has been made to provide books of words containing the melodies of the Chorales, which will be supplied at a nominal charge.

FLORENCE.—A new ballet, *Idea*, has been produced with complete success at the Pergola.—At the Pagliano, M. Gueymard, in *Le Prophète*, has been far from gaining “troops of friends.” On the contrary, nearly everyone accuses him of having caused the failure of the opera by his unsatisfactory rendering of the principal part.

LOHENGRIN AT THE SCALA.*

The first question of all will be: What was the result? Heaven forbid that I should begin with a harsh word; let the reader judge for himself.

The Prelude was warmly applauded; knowing how long a distance had to be traversed before reaching another really beautiful number, some few well-intentioned persons wanted an encore, but the majority protested, and the opera went on. Glacial silence at the terribly long scene in which Telramund accuses Elsa, at the arrival of Elsa, and all the following scene, till the appearance of the Swan, when there was again loud applause; then coldness and signs of disapprobation at the interminable duet between Elsa and Lohengrin, and the summons of the Herald, up to the Quintet, which was applauded. Marks of disapprobation at the *Finale*. With the exception of a very short chorus, which was applauded, the second act began, continued and finished, in the midst of marks of disapprobation and hisses. In the third act, the Prelude was applauded; the nuptial hymn received in silence; audience remained cold during the love-duet, though one or two phrases pleased; disapprobation with a reaction of applause at the entry of the standard-bearers; hearty applause at Lohengrin's long song; applause mingled with disapprobation at the *Finale*.[†] For any one judging by the data up to the other day, the opera was a failure; for the Wagnerites, it is not; their religion is so severe and so harsh; they themselves are so accustomed to abstinence, that if they only break their fast they fancy they have been indulging in a feast. After the second act, the most fanatical agreed in saying that the fall was a heavy one. After the third the same individuals retracted their words, and ran off to write in the reports for their journals: "The success was disputed, and the evening a stormy one, but the vessel arrived safely in port."

This is the ordinary artifice, which up to yesterday kept their colossus on his feet; and thus, for all who were not able to look at him closely, Wagner will continue to be a genius, a haughty god, who despises the adoration of the crowd, and has his glories sung only by the Elect.

In this there is danger for our young composers, who will still remain in uncertainty. But this is not the danger to be most feared; the real danger—and I speak with a profound conviction of the truth of my words—would have been caused by the approbation of the public; that approbation was not awarded, which is enough; the danger is past. As for the fiddle-faddle of us critics, let us be frank; it is never worth more than what it costs. We have all a certain rhetorical and grammatical stock-in-trade, and a certain practical acquaintance with the stage; some of us know how to put four bars together; and others know only how to strum them on the piano, while some do not know even this; our larger or smaller amount of knowledge enables us to make some display of technical acquirements, or some historical quotation, but all of us indiscriminately judge, at any rate, with the good sense and good taste which we believe we possess; yet we cannot boast of ever having rectified the opinion of anyone.

I learnt the libretto by heart, so that my attention might not be distracted at the grand rehearsal. I ensconced myself in an arm-chair, and, in my effort to be attentive, left nothing of myself alive save my ears and my heart. I should have shut my eyes had I not been afraid of going to sleep. I attended the first performance, and I followed the opera religiously the whole evening; I went to the second, and did not utter a word of lamentation. I knew that every imitation is accompanied by terrible ordeals, and, like a good neophyte, I was firm; but to-day, at length, if it seems to you time that the bandage should be removed, and that I should behold the true light, I ask permission to proclaim aloud my impressions, which I sum up in one—overwhelming and never-to-be-forgotten—the impression of weariness. I will confess a sin. I allowed myself to be seduced by my *amour propre*. I had the weakness after the rehearsal to think the little really beautiful was beautiful; and as such it struck me afterwards, sometimes, despite the opinion of the public (as, for instance, the nuptial chorus in the third act.); but, during all

the rest of the opera I experienced nothing but weariness, more profound at the second performance than at the first, and more profound at the third than at the second.

I renounce the task of analyzing the pathological sense of fatigue, and of examining *Lohengrin* in detail; this has already been effectively done in the columns of the *Gazetta*. It appears to me more necessary to ascend from the variety, *Lohengrin*, to the species, Wagner, and to judge, if possible, the revolutionary system of this innovator. But this is not possible, first of all because the author of *Lohengrin* has repented having made in that work too many concessions to the old manner, and then because, in order to judge a work completely, one must see it in its integrity, and we did not do so in the present instance. The excisions made at one time or the other to render the work worthy of the sympathy of an Italian public exceed at present a thousand bars, that is to say, about a third of the opera.* It is not a good excuse to say that these thousand bars of recitative are wearisome and insupportable; it is the public who should say things of this sort, and the cuts should be made after the public has spoken; to anticipate the cuts is to condemn a work before it has appeared before the tribunal of the public. It is certain that when Wagner wrote the thousand bars, he did not wish them to remain unknown, and so true is this that, to lodge them appropriately, he is having a theatre built on purpose at Bayreuth.

However, we do not complain very much; if a thousand wearisome bars were omitted, another thousand, and still another, remain; these cannot certainly give us a precise idea of the amount of penance with which the austere reformer would have a few fleeting moments of pleasure purchased, but they suffice, and more than suffice, to make us understand the absurdity of his system.

I say nothing of Wagner the librettist; it would be unjust to judge him by the mutilated bit of a book given to the public, so that the latter might not perceive the cuts affected in the music. It is possible that, in the original, certain improbabilities do not exist, and that there is a reason for certain scenes which now appear inexplicable; still the story will always remain as it is now, without true passion, without strong situations, without plot, and without interest. The supernatural instead of the dramatic; choreographic instead of scenic movement. Nothing can prevent Elsa from being an inspired visionary, who believes in dreams, and allows herself to be tricked, first by Ortruda, and then by Telramund—in that to such a degree as to consent that the latter shall come in the night to cut off the end of one of her husband's fingers; nothing can prevent Ortruda from being an incomprehensible witch, or Telramund a grand puppet, full of wind. What can we think of an innovator in the musical drama who commences his reforms by carrying us back, with his choice of subjects, to the performances at the Courts of the Middle Ages, and to mythology, which is the infancy of human thought. Wagner does not give us strong passions to be heightened by musical colouring, or situations which threaten to overpower the composer. The absurdity at the bottom of the libretto allows him to overwhelm us with a mystic kind of music, in the oratorio style, indefinite, vapoury, unsubstantial, without outline, without beginning and without end, and thus to boast of having fitted the music to the words.

(To be continued.)

MADRID.—Señor Monasterio lately announced that he and his orchestra would resume their Sunday Concerts at the Circo, being convinced that the music-loving public would attend, despite the political troubles at present agitating the Spanish capital. It is Señor Monasterio's purpose to introduce to his patrons specimens of old and new compositions in every department of musical art. Among his earliest novelties are mentioned Gounod's E flat major Symphony; Beethoven's Kreutzer Duet-Sonata (arranged for the piano); Wallace's overture to *Maritana*; and Abel's to *Astorga*; the music by Taubert to *The Tempest*, &c. Beethoven's Pastoral Symphony, Seventh Symphony, and Sinfonia Eroica, are to be performed several times in the course of the concerts.—Signor Stagno took his benefit on the 8th March, in the opera of *Robert le Diable*. Madame Sass was the Alice; Madame Fete-Goula, the Isabella.

* From the *Gazetta Musicale di Milano*.

† This applies to the first night; on the second, the weariness was more apparent and the impatience greater, while the signs of disapprobation were more frequent.

* The sum total of bars excised before the first performance amounted to 1061, say: one thousand and sixty-one, and it was necessary to cut out still more at the second.

[April 5, 1873.]

EXHIBITION MUSIC.

Messrs. Novello, Ewer and Co. having made the necessary arrangements with Her Majesty's Commissioners, state that—

1. With a view to an adequate exposition of the art of music, and generally to its advancement in this country, daily orchestral concerts will be given in the Royal Albert Hall during the period of the Exhibition, i.e., from 14th April to 31st October, inclusive. The orchestra will consist of at least fifty performers, chosen with special care from the best available sources, and including some of the most esteemed London professors, as well as instrumentalists of high repute from the provinces and abroad.

2. The performances will be limited to music of a high class. As a rule, each programme will contain a symphony or concerto, two overtures, and a selection of solo vocal music. It is proposed to vary this order on Wednesdays by means of recitals of operas, and other works exceptional in their interest. The production of music unknown or unfamiliar in England, will be kept steadily in view.

3. The programmes will include examples of all schools of orchestral music which may fairly claim to be considered classical. The works of acknowledged great masters, from Sebastian Bach to Schumann, will, of course, be largely drawn upon; due attention being also paid to living composers—Gade, Brahms, Liszt, Wagner, W. S. Bennett, &c.

4. With a special view to the encouragement of musical composition in this country, prominence will be given to the works of English composers. The words already sent in at the invitation of Her Majesty's Commissioners, and those which may hereafter be submitted for examination, will, if found worthy, be publicly performed.

5. Advantage will be taken of these concerts to bring forward young English artists, both vocal and instrumental, whose ability may entitle them to the privilege of a public appearance.

6. In order to make the concerts as educational in their results as possible, each programme will contain historical and analytical details of the works to be performed, accompanied by illustrations in music type. The preparation of these annotated programmes has been entrusted to Mr. Joseph Bennett.

7. All the concerts will be conducted by Mr. Barnby.

8. In addition to the orchestral and choral performances, daily recitals will be given upon the grand organ in the Royal Albert Hall by Mr. Best, organist of St. George's Hall, Liverpool, and by Dr. Stainer, organist of St. Paul's Cathedral. The organ will also be used, with the orchestra, in the performance of Handel's concertos, and works of a similar character.

—o—
“ANOTHER WORLD.”

The extraordinary and wide-spread sensation created by the book which bears the above title warrants us in reproducing any criticism, sceptical or the contrary, which it may have called forth. Here is a criticism from the *Sunday Times* :—

“ Works describing life in strange regions, or, it may be, in other worlds, have been a constant result of the tendency to speculation, inherent in the minds of able men. They have been serious, philosophical, comical, and political in turns, and have provided a favourite means for the learned of expounding, under the guise of story, their views as to the amelioration of the human species. A very wide class of books is that which deals with imaginary empires. Sometimes, as in the case of Bacon and Sir Thomas More, the writer places his Atlantis or his Utopia in some undiscovered portion of the globe ; sometimes, as in Swift's immortal satire, he changes his district at will ; again, with the great French soldier, Cyrano de Bergerac, he mounts and explores the moon or the sun ; and once again, like Peter Wilkins, he invents a land and beings of absolute fantasy. The author or editor of ‘Another World,’ the strange book before us, has chosen to describe life in a planet existing under conditions tolerably similar to those we ourselves experience. The planet Mars is singled out as that from which the description is probably taken, our author, with amusing cleverness, persisting in the pretence that the experiences he gives are actual, and that the whole is to be received with implicit faith by the reader. Exceedingly amusing is the warmth of the editor's appeal to his readers to suspend their judgment as to the truth of the revelations until he has judged of their political value. The editor himself opines that ‘an unpractical student will find it easier to believe in their planetary origin than in their emanating from an ordinary human brain.’ We cannot say that we are of his opinion. The life described by the writer is a mere carrying out of that with which we are familiar in this world, and very little exercise of fancy or speculation is necessary to develop all that is assigned to ‘The Star City of Montalluyah’ from what is observed in London. It is true that observations of this kind are anticipated in the introduction, in which it is frankly admitted that both the world described and its inhabitants bear a close resemblance to our own. Much ingenuity is shown in the manner in which the supposed revelations are communicated. The narrator is a certain man of kingly birth, who, by his habits, becomes Tootmanyoso, or supreme ruler. In the guise of an autobiography, he gives a description of the world over which he rules, and

of its conditions of life, political, social, physical, religious, and what not. The social aspects are the most amusing, though those which deal with educational influences and the like are clearly those by which the author sets most value. What is said about the development of electricity and about ‘character divers’ and such-like subjects is full of value of suggestion. The book should, indeed, be described as a romance of science. It is singularly able and interesting, but wholly indescribable! Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise.”

We are inclined to believe that “Hermes” could, if it pleased him, tell us more about Venus and Mercury than even about Mars. Let him communicate.—D. P.

—o—
WAIFS.

Gluck's *Iphigenie en Tauride* has been revived at Vienna.

At the next Philharmonic Concert, the pianist is to be Herr von Bülow, who will play Beethoven's Concerto, No. 5 (E flat).

Prince Poniatowski is a candidate for the chair vacated by Carafa in the French Institute. Several other gentlemen aspire to the honour.

Le Ménestrel says that *Lohengrin* was “cut” for the Milan performance, not with a scissore, but with a hatchet. A third of the score disappeared.

On the recommendation of Alboni, M. Strakosch has engaged Mdlle. Marie Belval, daughter of the bass who appeared the season before last at Drury Lane.

The piece chosen for the gala performance, in connection with the marriage of Archduchess Giselle, of Austria, is Shakspere's *Midsummer Night's Dream*, with Mendelssohn's music.

A *Stabat Mater*, the composition of M. von Heddeghem, is announced to be given, with full orchestral accompaniments, at the Roman Catholic Cathedral, Cork, for the first time, next month.

Handel is coming into fashion on the Continent. *Alexander's Feast* having recently been performed at Paris, *Belshazzar* at Berlin, and *Saul* at Vienna. The last work was given under the direction of Herr Brahms.

Le Ménestrel announces the coming of a new tenor, a “really great tenor, who promises to be a Nourrit and Duprez in one.” M. Halanzier will have the first benefit of this *rara avis*; Messrs. Gye and Mapleson will have the second.

Mr. A. Grant, the banker, has purchased from Madame Rossini her husband's indebted works, for the sum of 100,000 francs. They will now be published, and the profits will be handed over to the Royal Academy of Music and the Society of Musicians, jointly.

The Gewandhaus concerts closed with Beethoven's Ninth Symphony—the eighteenth work of the kind presented during the season. Of this number seven were by Beethoven, three by Schumann, two by Haydn, two by Schubert, one by Mendelssohn, and one by Raff.

Those who have anticipated the advent in England of Herr Richard Wagner will be disappointed. It is said that the master, who combines shrewdness in worldly things, with the high functions of his artistic position, wants a preliminary guarantee of 1000 guineas.

Herr Paul Semler, the conductor, and several of the gentlemen of the German Gymnasium Choral Society, attended the obsequies of the late German Ambassador, Count Bernstorff, on Wednesday, at the Royal Chapel, St. James's, and sang some “Grabgesänge” (chorales) by J. P. Schulz, &c.

Mr. Henry Smart is now writing an oratorio upon the subject of *Jacob*. We believe the work has been accepted by the committee of the Glasgow Festival, and will probably be performed at the next festival of the three choirs. Something more than ordinarily good may be expected from our accomplished countryman.

During the scene in the Square of Ferrara, where *Gennaro* strikes the B out of the word *Borgia*, a young swell in the stalls turning to a lady sitting next to him, asked, “What's that fellow with the sword been doing?”—to which the lady promptly replied—“Beheading *Borgia*.” The swell didn't see it, but smiled faintly out of politeness.

A Royal warrant has been promulgated, announcing that in future an allowance, not exceeding £80 per annum, will be paid to each regiment of cavalry and battalion of infantry of the line and colonial corps in aid of the expenses for providing regimental bands. Hitherto the expenses connected with military bands have fallen exclusively on the officers of the various corps.

Mr. Hoffmann, the pianist, son of Mr. R. Andrews, the veteran professor, of Bowden (Manchester), has been playing at the Philharmonic Society in New York. The *Tribune* writes:—“Mr. Hoffmann is always welcome to the concert-room, and it is a pity that the large general public has not more frequent opportunities of admiring his clean and beautiful touch, his dexterity and his taste. He played Weber's *Concertstück* admirably.”

SIGNOR ARDITI AT VIENNA.—When the Italian performances in the *Theatre an der Wien* are spoken about, the name of Arditi should always be mentioned. His *bâton*, says a Vienna journal, is a *true and clear delight*. Whoever wishes to criticize this musical magician ought to hear the same orchestra in the Carnaval of Rome, and he will at once be convinced of the great importance of this conductor.—V. P.

A critic says, in the *Liverpool Daily Courier*: “Signor Aramburo made a decided hit with the audience, and it is certain that he has many of the requisites of an operatic tenor, but he has some faults, such as, no doubt, if he be young and tractable, he may overcome. A certain spasmodic termination of his holding notes, and a want of equality in his natural voice and falsetto, added to a listless, insipid style of acting, are his chief defects, and he should by all means strive to overcome them. They were most apparent in the delicious ‘Spirito gentil’ which had none of that refined repose which Mario and Giuglini used to deliver it with. This solo, however, had other points which told on the audience, and the encore which awaited it was not without significance.”

After the last appearance of Frau Otto Alvsleben at the Royal Theatre, on the occasion of the conclusion of her engagement, the Dresden Liedertafel gave her a serenade by torch-light, when two songs were sung—“In dem Himmel ruht die Erde” and “Der Abend senket dich liede.” After the first song, the secretary of the Liedertafel spoke some hearty words of thanks, praising, at the same time, the high artistic merit of the much-esteemed lady. After the conclusion of the second song, the latter, who stood at her window, thanked the singers for their attention and friendliness which had given her the greatest pleasure. A last shout of “Auff Wiedersehen” was answered by Frau Alvsleben in the words, “We cannot be sure, but perhaps!” “Very soon, very soon,” was then shouted back by many voices.

THE LATE MR. BALFE.—Mrs. Balfe having offered to the British Museum the original scores of works by her husband, the gifted composer, the Trustees have accepted the gift in the following letter:

“Madam,—I have had the honour to lay before the Trustees of the British Museum your letter of the 10th inst., presenting to the National Library the original scores of the well-known works of the late Mr. Balfe. The Trustees had great pleasure in accepting the original works of so eminent a master; and they have directed me to convey to you the expression of their special thanks for this very important donation, and to assure you that they value highly the sentiments expressed in your letter. I give a memorandum of the volumes already delivered, and I am to acquaint you that the Trustees will be most happy to receive the additional volume which you are good enough to offer to send hereafter. I have the honour to be, Madam, your very obedient servant, J. Winter Jones, Principal Librarian. Mrs. Balfe.—Manuscript Scores of M. W. Balfe:—*The Siege of Rochelle*, 2 vols.; *Maid of Artois*, 2 vols.; *Catherine Grey*, 2 vols.; *Joan of Arc*, 2 vols.; *Dieudée*, 1 vol.; *Falstaff*, 2 vols.; *Le Puits d'Amour*, 2 vols.; *Bohemian Girl*, 3 vols.; *Daughter of St. Marc*, 3 vols.; *Les Quatre Fils d'Aymon*, 3 vols.; *Enchantress*, 2 vols.; *The Bondsman*, 3 vols.; *Maid of Honour*, 3 vols.; *The Sicilian Bride*, 3 vols.; *The Rose of Castille*, 3 vols.; *Satanna*, 3 vols.; *Bianca*, 3 vols.; *The Puritan's Daughter*, 3 vols.; *Blanche de Nevers*, 4 vols.; and *Armourer of Nantes*, 3 vols.”

The Liverpool *Porcupine*, in its last number, gives an opinion respecting some of Mr. Mapleson's new singers. The opinion is subjoined:

“A few words must be devoted to Mr. Mapleson's ‘novelties.’ In the person of Signora Torriani, he has secured a very attractive vocalist, who is very near being a great singer. She has a rich, flexible voice, sings with precision and dramatic force, and always rises with the occasion, being at her best when the demands on her resources are greatest. Like most young singers now-a-days, Signora Torriani lacks finish and delicacy, but if her ambition is backed by study and perseverance, there is every prospect of her developing into a *prima donna* worthy of succeeding the reigning queens of song. With Signor Aramburo we are not so well pleased. His voice is an unmistakable *tenore robusto*, almost verging on the baritone range. The quality is good but rugged, and it will take a year or two of hard work and careful study to prune down vocal excrencences which alone deprive him of the right to be called a ‘first tenor.’ We speak from a single hearing of Signor Aramburo in the *Théâtre*, but the Edinburgh critics say that his Fernando is a great improvement over his Manrico. To-night we hope to judge for ourselves, and to leave the theatre under the same impression. While on this subject, we must, in justice to the young *débutant*, state that, owing to a ridiculous costume, his personal appearance in Manrico was not at all calculated to prepossess an audience in his favour. Of Mr. Mapleson's last new singer, Signor Del Puente, we can speak more favourably from a single hearing. He is young, handsome, and a good actor. His voice is a rich, manly baritone, a trifle rough at times, and at present its possessor has not acquired that suavity and artistic development which always secure a rapturous encore for ‘Il Balen’ when sung by Graziani or Santley, but which goes quite flat in the hands of less experienced artists.”

MR. CHARLES MATHEWS.—Mr. Mathews, on closing his engagement at the Alexandra Theatre, Liverpool, on Saturday evening week, gave the following characteristic address:

“Ladies and Gentlemen,—Permit me to profit by the absence of my friends and address a word or two to you in private. I hear that a report has gone abroad that I am at present on my farewell visit. Nothing of the kind, ladies and gentlemen. You will not so easily get rid of me. It is a long time since I first made my appearance here, and I trust it will be a long time before I make my last. I have not the slightest wish to come upon the stage on crutches—but so long as I feel myself in good health, and have got before me so many kind friends, I will be in no hurry to leave it.”

Birmingham playgoers preserve the privilege of hissing, as Miss Elise Holt has discovered. In the pantomime, the other night, at the Prince of Wales Theatre, some hisses were mingled with the applause. At length Miss Holt left the stage, after speaking her “lines,” instead of completing her part in several scenes in which she is required to dance. When she came on in the last scene before the transformation she was visibly affected, and changed two lines, in which she announces the repetition of the pantomime every night, into the following:

“It rests with you to say if I've done right

In not paying gallery-boys to applaud me every night.”

All parts of the house cheered lustily in sympathy, and her victory would have been complete if she had not had to leave the stage dancing. As she was doing so the hiss was again heard, and Miss Holt precipitately gained the wing.

It is gratifying to know that the pecuniary difficulties, which a fortnight ago threatened to prevent the formation of a choir to represent Liverpool at the forthcoming national music meetings at the Crystal Palace, have been removed. The intention of the promoters, as contained in the prospectus, was to pay the railway fares to and fro, and allow each singer a sum of £2 towards expenses. The amount of subscriptions for this purpose, however, was so small that an appeal to the choir applicants was rendered necessary. This being handsomely responded to, the hindrances to the constitution of the choir were overcome; and on Saturday evening a numerously attended meeting of the singers was held in the lecture room of the Free Public Library, under the presidency of Mr. Drielsma, there being also present Mr. Willert Beale, Mr. J. Sanders (choir master), and Mr. J. Hawkins, honorary secretary. Mr. Beale announced that as there was an insufficient number of female applicants the choir would not be able to compete in Class II. The competition would, therefore, be confined to Classes III and IV, for which only 80 (male) voices were required. He urged the necessity of regular attendance at the rehearsals; and, by way of stimulus, reminded his hearers of the success achieved last year by the South Wales choir, which consisted almost entirely of colliers. Mr. Hawkins intimated that the choir would give one or two open rehearsals, the proceeds of which, together with additional subscriptions, he hoped would furnish funds sufficient for all their requirements. He expressed the belief that their mode of selecting the singers would produce a really efficient choir, which next year would form the nucleus of a large and well-trained chorus. Mr. Sanders having arranged the nights for rehearsal, a vote of thanks was accorded to the chairman, and the meeting terminated. As evidence of the interest manifested in this movement, it may be mentioned that applications from about 500 singers were received by Mr. Hawkins.

HALLE.—The Sing-Akademie brought its winter season to a close with a highly successful performance of Handel's *Messiah*, under the direction of Herr Vorotzsch.

DARMSTADT.—The programme of the third Orchestral Concert, under the direction of Herr Nesvadta, comprised Beethoven's Fourth Symphony, in B flat major; the overture, or, as the composer terms it, the prelude, to the opera, *Die Sieben Raben*, by Herr Rheinberger; and Schubert's overture to *Flerabras*. Mdlle. Heermann executed some pieces for the harp, and Herr Greger, a special favourite, sang several songs.

MUSIC RECEIVED FOR REVIEW.

- OLIVER & BOYD (Edinburgh).—“Songs for Schools,” by Clift Wade.
ENGLISH & SONS.—“The Musical Monthly,” for April.
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